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the workmanship, which in all its details has the traits of a Greek original rather than a Roman copy.

It rarely happens that the facts about the discovery of a Greek statue nowadays are known, except when it is made under governmental authority, but in the present case we are fortunate also in this respect, as the *Old Market Woman* was published soon after its discovery.* It was found in September, 1907, in Rome, at the corner of the *Via della Consolazione* and the *Via Montecaprimo*, and was brought to light by the destruction of some old buildings belonging to the Congregation of the *Operai della Divina Pietà*, where it was buried in

the subsoil of the cellar. When it arrived at the Museum the lower part was still coated with an incrustation of lime, and in the removal of this small traces of color were revealed—a bright pink on the border of the himation, between the knees, and a dark greenish on the sandal strap of the left foot. These are still recognizable, though the pink has lost its brilliancy. The marble itself, which is of a Greek variety, has a beautiful old-ivory tone, and the surface is remarkably fresh. Altogether the statue ranks as one of the most interesting and attractive of the recent additions to the Classical Department.

E. R.

PRINCIPAL ACCESSIONS

ITALIAN RENAISSANCE SCULPTURES

I

ANTONIO ROSSELLINO was first represented in American collections by his bust of the youthful Christ from the Collection Hainauer, which belongs to Mr. J. Pierpont Morgan. The second work to come into this country was the head of St. John, belonging to Mr. George Blumenthal, recently mentioned in the *BULLETIN*. The Museum has been so fortunate as to acquire a third piece of sculpture by this Florentine master of the early Italian Renaissance: a marble head of a singing or laughing child (p. 193). Although only a fragment from an altar relief—probably of The Virgin and Child surrounded by Angels—it is, in its perfection, a complete work in itself. In the translation of a momentaneous expression into the hard marble, it is an admirable example to use against

the academic theories of the classical period of the early nineteenth century, that sculpture is not so fitted to express rapidly changing movements as the art of painting. It would seem, indeed, in this work as if the artist had already solved the problem which Frans Hals, with his laughing children, introduced two hundred years later into painting. Not less remarkable than the perfect individualization of the head is the expression in the white, stainless marble, secured by faultless technique, of the freshness and bloom of the childish face.

This work, whose authorship was not known when it was recently discovered, has been pronounced by Dr. William Bode (the greatest authority on Italian sculpture) to be "a most charming work, undoubtedly by the hand of Antonio Rossellino."

Still another important acquisition shows the wonderful art of the Renaissance sculptors in the representation of child life; a reclining figure (fig. 2), in bronze, of a little boy-child by Andrea del Verrocchio, after Donatello, the greatest sculptor in Florence in the fifteenth century. This work will increase the knowledge of Verrocchio in this country, as the only other undoubtedly genuine work from his hand in America is an admirable terra-cotta bust

* In the *Notizie degli Scavi*, 1907, p. 525, figs. 45, 46; and by L. Mariani, in the *Bullettino della Comm. Arch. Comunale di Roma*, 1907, p. 257, pl. vii. An account of it also appeared in the *Illustrated London News* for December 7 of the same year.

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HEAD OF A CHILD
BY ANTONIO ROSSELLINO

(See page 206)



FIG. 2. RECLINING PUTTO
BY ANDREA DEL VERROCCHIO

of Lorenzo di Medici (in the collection of the late Quincy Shaw of Boston), which shows quite a different side of his art, his seriousness and intensity in strong characterization.

Verrocchio had remarkable skill in the reproduction of the lively and rather complicated movements of children, as his famous Putto with the Dolphin at Florence shows. In our bronze typical characteristics of his style are the full, rounded forms, the restless and often broken curves, the short proportions, the curly head with upstanding lock over the forehead, the twisted turn of the body—especially suited to work in bronze, as it permits a many-sided play of light on the surface. It is interesting to compare this work with one of the few genuine drawings by Verrocchio, a drawing in the Louvre, showing sketches of a nude boy in many positions, some of which are similar to our figure. This Putto exists in several replicas—mostly in terra cotta or stucco—of which ours is, according to Bode, the best of all. The terra cotta at the Kaiser Friedrich Museum at

Berlin has for a companion piece a boy turned in the other way. Probably the two Putti were made originally for a fountain, or for a tomb, which was never finished.

With two terra-cotta reliefs recently acquired, we go farther back into the Florentine fifteenth century. One (fig. 3) is a typical work by the master of the Pellegrini Chapel, a master of the transition period from the Gothic to the Renaissance, who is named from his masterpiece in the Pellegrini Chapel at Verona. As Bode has shown, he must have worked also at Florence, and became there, with his sense for naïve realism and cheerful sweetness of expression, a predecessor of Luca della Robbia. The newly acquired work shows an enthroned Virgin surrounded by Angels, in an elaborate Gothic frame, and is very similar to the altarpiece of the same subject in the South Kensington Museum. The charm of his art is expressed especially in the naïve way in which the Child embraces the Mother, and in the long, graceful figures of the angels, whose drapery has still the typical Gothic faults.

A work of rather similar style—probably a little later, by one of the Florentine terra-cotta modelers—is the gift from Mr. J. Boehler of Munich: Virgin with the Child crowned by two Angels.

The Gothic style, still observable in these works, is at its height in a marble statue of the middle of the fourteenth century; the Virgin standing with the child clasped in her arms. The sweetness of the faces, the position of the child, who blesses with his right hand and holds a bird in his left, the right hand of the Virgin grasping the folds of her dress, show the French influence, but the heavy, broad forms of the bodies differ from the aristocratic French art, and show the harder style of the Italian Gothic. The work when offered to the Museum was attributed to Nicolo Pisano, but resembles more the works of the younger of the Pisani—of Nino—although there are some differences in style which do not admit of its being attributed to this master with any degree of certainty.

EXAMPLES OF ROMANESQUE ART.—A carved stone portal, six stone reliefs, and four incense-burners (one, early Christian), recently purchased, form a valuable addition to the Museum's collection as they illustrate a period of art, the Romanesque,

not as yet particularly well represented in the Museum.

The round-arched portal (*See* p. 215) measures 7 ft. 1½ in. in height; 6 ft. 4¾ in. in width. The jambs are incomplete. The character of the carved ornament on the face of the arch and jambs indicates a work of the twelfth century of the South of France, per-

haps of the School of Languedoc. On the jambs are vines with bunches of grapes and birds. The arch is decorated with a less naturalistic vine enriched with a variety of motives such as the symbolic animals of Christian art and the palmette of classical ornament. Romanesque art is a compromise of many styles; and, in southern France, sculpture shows almost equally the influence exerted on the one hand by Byzantine and Oriental models, and, on the other, by Gaulo-Roman remains. The resulting style was distinctly monumental and decorative.

The six stone reliefs—medallions (averaging about a foot in diameter) with the exception of one, a portion of a capital—are German Romanesque sculpture of the twelfth century. The subjects of the medallions, enlaced birds or an eagle attacking a hare, are familiar motives in this period. The other relief has for subject a struggle between two devouring animals, a subject common in the art not only of the



FIG. 3. THE VIRGIN ENTHRONED
BY THE MASTER OF THE PELLEGRINI CHAPEL

Orient but also of the North. Various borrowed and originally symbolic, it is hard to say in many cases whether, as used by the Romanesque sculptor, these motives are to be regarded as symbolic or not; it is quite likely that their popularity was due to the decorative qualities of the designs.

Of the four bronze incense-burners, the earliest is a small, unornamented bronze bowl of the seventh to the eighth century, an example of early Christian work. The other three are German Romanesque. The earliest of these, dating from the eighth to the tenth century, is simple in design; the upper half is pierced with crosses, circular openings and slits. It is supported by

chains from a four-armed piece into which a ring is fastened. The next in date, eleventh century, is more ornate in shape and decoration. The spherical form is varied by projecting areas; the pierced portions between them are ornamented with animals in relief. A small architectural structure tops its upper half. The two remaining pieces show the increasing influence of architecture upon decorative forms. Both examples have bases. In the one, a work of the twelfth century, the pierced sphere is crowned with a small building having a cupola; in the other, dating from the thirteenth century, the upper half is elaborately architectural in design, and further enriched with animal and human figures. J. B.



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